IFAR reports

Volume 9, Numbers 7,8
July, August 1988

Formerly the Stolen Art Alert and Art Research News

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Larionov, Untitled. (Composition in Orange and Blue.) *c. 1913-14.*
(photo: Courtesy Ingrid Hutton)

IFARreports
incorporating *Stolen Art Alert*

Volume 9, Numbers 7, 8
July, August 1988

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

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Subscription and Membership Information:
Individual Subscriber $50, Commercial-Institutional Subscriber $65 (*IFARreports*, notices of events); Overseas subscribers add $20 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings): Individual $80, Commercial-Institutional $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings): *Member*: Individual $250, Corporate $1,000; *Patron*: Individual $1,000, Corporate $5,000; and *Benefactor*: Individual $5,000, Corporate $10,000.

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Larionov Forgeries?

New Cache of Russian Art Worries Experts

In the light of evidence that they may all be forgeries, one hundred and ninety-three works of art which formed a "Mikhail Larionov" exhibition at the Frankfurt Schirn-Kunsthalle in 1987 and then in Geneva at the Musée Rath (March 10-April 24, 1988) have been placed in custody until a Swiss court decides whether they are fakes. Doubts about the works were raised quietly at first but soon burst into print in the *Tribune de Genève,* where articles by Isabel Garcia-Gill caused a furor. The questionable authenticity of a large group of Larionovs—estimates range from 1,100 to 1,500—had been rumored for two and a half years, since they had begun to appear on the market. On May 6, 1988, the Art Dealers Association sent out an alert about them. The works, mostly rayonist pastels but including ink drawings of heads, landscapes and views of Moscow, were purported to have been left behind in Moscow by Larionov when he moved to Paris in 1915 at the age of thirty-four. How they were discovered and found their way to the West is unclear. Some were purchased by dealers in Stockholm, Montreal, and New York; others from the group have appeared recently at auction.

In New York, two dealers with years of experience in Russian avant-garde works had been offered pastels in this series. Rachel Adler purchased and later returned several "Larionovs," and Ingrid Hutton had taken on forty-five of the pastels on consignment, planning to mount a Larionov show. Both Mrs. Hutton and Mrs. Adler told IFAR that the pastels seemed very attractive at first and appeared to be well-executed, but on closer inspection they thought something was "wrong." Mrs. Hutton cancelled her plans to show them. She told IFAR that the consigned rayonist works were "static when they should have been energetic," and that "the intersecting lines were just lines and did not represent reflected rays of light as Larionov would have made them." She further observed that the Larionovs she had known before had a more limited palette of softer tones than those consigned to her. According to a Larionov scholar who wishes to remain anonymous, many of the works in the Frankfurt/Geneva catalogue mimic the styles of contemporaneous artists such as Kees van Dongen, August Macke, Karl Schmidt-Rotluff, the early Mondrian, and Matisse in his fauve period. This expert said that Larionov was familiar with these artists' works but would never have borrowed so directly.

With increasing concern, heightened by the word that there were more than a thousand pastels in the emerging group, Ingrid Hutton and Rachel Adler contacted numerous experts. As suspicions grew about the authenticity of the "Larionovs," it was decided to test several of the pastels to determine if the pigments in them could date from before 1915.

Together, they arranged to have four works tested in the U.S. by Walter McCrone of the McCrone Research Institute in Chicago and Eugenia Ordonez, a pigment chemist in New Haven. Several colors were analyzed and showed the presence of titanium white, a pigment that is

Street in Moscow, *said to date from c. 1905, one of four pastels tested in the U.S. and found to contain pigments not available before 1942. (photo: Courtesy Ingrid Hutton)*

not known to have been commercially available before 1920. According to the 1966 handbook, *Painting Materials*, by Rutherford Gettens and George Stout (Dover Publications, Inc., N.Y.), "attempts were made to develop it [titanium white] for pigment purposes early in the century. . . but not until 1916-1919, however, were certain companies in Norway and America. . . able to overcome difficulties in the purification and manufacture of the oxide and to put it on the market in regular production." Rutile, one of the three crystalline forms of titanium white, was detected in these pastels by x-ray diffraction. Walter McCrone told IFAR that rutile was not used before 1942, precluding the possibility that the "Larionovs" were made anytime before that date.

When the results of the tests were made known, the administration of the Musée Rath decided to test four pastels in its exhibition, which was still on view. The same pigments appeared in these analyses, but it is not yet acknowledged that this evidence condemned the works in the show as fakes. Claude Lapaire, director of the Musée de l'art et d'histoire and responsible for the exhibitions at the Musée Rath, pointed out that tests on early Larionov pastels which are documented or otherwise demonstrably genuine must be made to determine if titanium white and rutile might conceivably have been used in pigments in pre-Revolutionary Russia. Walter McCrone told IFAR that this possibilty was "highly unlikely."

At press time, IFAR learned that a comparative study has been completed at the Musée d'art et d'histoire under the direction of Claude Lapaire. The chemical analyses of four of the questioned pastels in the loan exhibition were compared with three undisputed original pastels from the permanent collection of the museum and two others supplied by François Daulte. Daulte is a long-time member of IFAR's Art Advisory Council and director of the Fondation de l'Hermitage in Lausanne. Neither the pastels from the museum's own collection (dated 1912, 1913 and 1915), nor the pastels brought by Daulte (dated 1908-10), show any evidence of the pigment titanium white or rutile. The report states that the surface of the four disputed works are all similar and slightly oily and different from the other five, all of which are lighter in texture.

Daulte was one of the first scholars to express his concern that the pastels in the exhibition were forgeries. Daulte knew Larionov and his first wife, Natalia Gontcharova, ever since the Second World War. Since 1956 he worked closely with Alexandra Larionov-Tomiline, the artist's second wife, who died in a Swiss clinic in September 1987. Mme. Larionov-Tomiline compiled the catalogue raisonné of Larionov's works. She and Daulte organized several Larionov exhibitions together in recent years. Daulte told IFAR that

Untitled (Composition in Orange and Blue), *said to date c. 1913-14, but tested positive for later pigment. It is typical of the rayonist "Larionovs" currently being offered for sale. (photo: Courtesy Ingrid Hutton)*

Larionov seldom worked in the pastel medium after 1919, and then usually for the theater. But, he said, there are fifty or sixty pastels from Larionov's Russian period, mostly in Soviet museums. He later informed IFAR that he has recently convinced Soviet officials in the Embassy in Paris to initiate pigment tests of those pastels.

It was Daulte who first raised the question of authenticity with Claude Lapaire a few days before the exhibition opened. Later Daulte spoke publicly on a Sunday morning television program in Geneva, "Table Ouverte," which aired in late April after the Garcia-Gill articles had raised the specter of a scandal. Daulte denounced the works in the show as false, saying they have nothing to do stylistically with either Larionov or Gontcharova, who sometimes collaborated with her husband. Daulte feels they have no spontaneity and are highly repetitive. The signature initials, he went on, are shaky and unsure, while the Larionov signature was direct and often underlined for emphasis. Furthermore, he says the paper Larionov used in his early years bore the stamp of the Moscow art supply shop where the artist bought his materials, and the newly-discovered works do not. Daulte informed IFAR that as far as he knows the artist's widow was told of the existence of these pastels but never saw them. Her permission to reproduce them for the catalogue was never sought, as is required in many countries.

The organizer of the Frankfurt/Geneva exhibition and author of several essays in the catalogue is the Russian-born, Paris-based scholar, Andrei Nakov, who specializes in Russian art of the early twentieth century. He has extensive archives and is regularly consulted as an expert by major auction houses and dealers. Annely Juda, a prominent London dealer in this field, told IFAR that she has consulted often with Nakov in the past, has respect for his expertise and will continue to seek his opinion. However, she has not purchased any works from the new group. Andrei Nakov appeared on the "Table Ouverte" to defend his belief that the works in the show he organized are genuine. Nakov spoke of the first time he saw works from this group; "they were something different, but not fakes ." They were, he maintained, "all by the same hand, the hand of Larionov." He reaffirmed his opinion and asserted that there are "two Larionovs," but claimed that Daulte recognizes only one. Although viewers twice posed the question of ownership, Nakov gave no reply.

Dr. Sue Compton of London, an art historian who specializes in the early twentieth century avant-garde, spoke with IFAR about the controversy. When she saw the exhibition in Frankfurt, she said she found it hard to believe that all the works were genuine, and was surprised at the predominance of the pastel medium, a technique that Larionov used relatively seldom. She found the Frankfurt show badly framed, the pictures covered with a non-reflective glass that made them difficult to judge. The compositions were boring and dull to Dr. Compton, who recognized elements from Larionov's stylistic repertoire. This struck her as suspicious because "Larionov was generally an inventive artist and did not repeat himself." Dr. Compton recalled that when she visited Alexandra Larionov-Tomiline in Paris some years ago, the artist's widow showed her many of Larionov's works, undoubtedly genuine, but which Compton, thought were rather poor. Still, the Frankfurt show did not seem comparable to even the poorer works of the artist. As a final thought, Dr. Compton confided that Larionov's brother, Ivan, was an artist who painted landscapes. "Leaving aside any question that the material in question is of the period ," she said, "it is conceivable that some of these works were done by Ivan."

Clearly the reaction of scholars and experts to the sudden appearance of over one thousand previously-unknown "Larionovs" has been overwhelmingly negative. But even those who have called attention to the problem and are clearly concerned have been reluctant to reveal the source. The lawsuit in Geneva gives a partial answer to the key question of who owns the cache of "Larionovs." It names Michel Wolper of Paris and the Olive Trust of rue Saint Victor, Geneva, (of which Andrei Nakov is a principal), as the defendants and owners of the one hundred ninety-three works in the exhibition. The Swiss court will have to decide if the works are fake and, if so, who is responsible for them. According to Dr. Sybille Ebert-Schifferer, curator at the Schirn-Kunsthalle, Frankfurt authorities have not taken any legal action. It is clear that Nakov holds a minority opinion on the authenticity of the large group of pastels he attributes to Mikhail Larionov and in which he has a vested interest.

Virgilia Heimsath Pancoast
Constance Lowenthal

Getty's *Aphrodite* Purchase Raises Provenance Questions

The legality of the J. Paul Getty Museum's acquisition of a monumental fifth century B.C. statue, 7½ feet tall, possibly representing Aphrodite, has been questioned in the October issue of *Connoisseur* magazine. The statue is an akrolith, a composite of several kinds of stone and marble. Originally the head would have been completed by separately carved hair and perhaps a mantle of drapery. The Museum's curator of antiquities, Dr. Marion True, called the figure "a virtuoso work" and "a splendid addition" to the Getty's collection. Before *Connoisseur* went to press, the magazine's editor-in-chief, Thomas P.F. Hoving, reportedly alerted Interpol and the Carabinieri, alleging that the over life-size statue was discovered in Morgantina, Sicily and had been smuggled out of Italy, through Switzerland, to London. The Museum's customs declaration shows that it imported the statue from England.

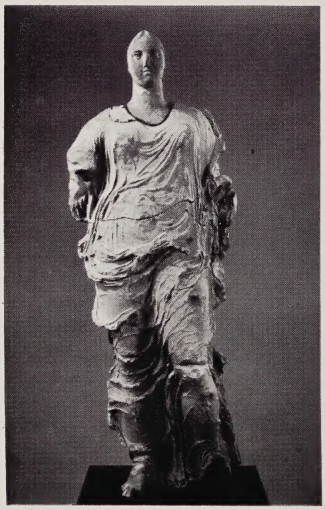
The Interpol inquiry was extensively reported by the newspapers, beginning with the *International Herald Tribune,* followed quickly by items in *The New York Times* and *The Los Angeles Times.* At Interpol's request, Det. William Martin, the art specialist of the Los Angeles Police Department, visited the Getty to inspect documentation on the statue.

In late June, the J. Paul Getty Museum asked IFAR to search its Art Theft Archives for theft reports on this statue and several other potential acquisitions. IFAR's findings were negative. This precaution was part of an elaborate procedure the Museum follows when considering antiquities for purchase.

On August 5, the Museum issued a press release detailing the steps it took before buying the statue. We reproduce the statement here.

"Negotiations for the purchase of this statue began two years ago. On August 5, 1987, our lawyers in Rome made an official inquiry to the Ministero per i Beni Culturali in Rome, enclosing photographs of high quality, an accurate description of the materials from which the sculpture is made, and the dimensions of the statue. Our lawyers advised the Ministry at the same time that the statue was not in Italy, and that the same inquiry was being made of other governments simultaneously. This ministry is the department with authority over such matters for the Italian government. On November 20, 1987 the Ministry responded to the query by writing to our lawyer informing him that the Ministry, after having researched the matter with the appropriate agencies throughout Italy, had no information about the provenance or the authenticity of the statue. We understand that the Minister per i Beni Culturali, Vincenza Bono Parrino, has recently confirmed this in the foreign press. Specifically, she confirmed that the investigation was made with the cooperation of all the archaeological agencies of southern Italy, of all the export offices, and of the national registry, and that contrary to rumors that have been reported by the press, no indications that the statue was stolen have come forward. In addition, we have been advised that the special unit of the Italian police which investigates antiquities was consulted and had no information.

The J. Paul Getty Museum, unknown artist working in Magna Grecia, Cult Statue of a Goddess (Aphrodite?), *425-400 B.C., limestone and marble, 2.2 meters tall.*



"On December 15, 1987, after receiving the Ministero's statement that there were no claims on the statue, we proceeded to import it on a loan basis in order to study it thoroughly. The statue entered the United States from England, legally passing through U.S. Customs.

"In January, 1988, the lengthy process of considering the statue for acquisition was initiated.

"On June 28, 1988, just as the Museum was about to close the sale, a reporter claiming to work for *Connoisseur* magazine contacted the Museum saying that the magazine had a rumor that a statue of a Nike was "dug up" near Morgantina, Sicily and that they had heard that the Getty Museum was going to buy that statue. The statue that the Museum was about to purchase and did purchase on July 22, 1988 is not a Nike. Any knowledgeable archaeologist or scholar would know this.

"Nevertheless, upon learning of this unsubstantiated rumor from the *Connoisseur* reporter, the Museum took the precaution of initiating another inquiry. Our lawyer in Rome immediately went again to the Ministero per i Beni Culturali to ask for reconfirmation, which he received. At the same time the Museum contacted Professor Malcolm Bell of the University of Virginia, director of the excavations at Morgantina, by telephone and in writing. We sent him photographs of the statue by courier asking him if he had any reason to believe that the statue was from Morgantina. Dr. Bell, having received the photographs on July 6, immediately telephoned the Museum to confirm that he had no information on the object. At the

same time he dispatched by messenger copies of the picture to Miss Fiorentini, the superintendent of cultural property of the province that includes Morgantina. After discussion with Miss Fiorentini, Dr. Bell informed us on July 19 that they concurred it was unlikely that the statue was from Sicily at all. In addition, the Museum supplied Miss Fiorentini with a complete set of photographs and tried on numerous occasions to contact her both directly and through the lawyer in Rome. The Museum's cable to Miss Fiorentini assured her that we were asking for nothing more than a confirmation of what had already been stated by the Ministry in Rome.

"The Museum is therefore astonished by statements being reported by the press that contradict these facts."

When *Connoisseur* approached the Museum asking about the statue, it asked questions but did not confront the Getty with its own version of the facts. At press time, IFAR called *Connoisseur* and spoke to Thomas Hoving, who wrote the article about the Aphrodite with several other reporters. *Connoisseur* would not send IFAR galleys or text, but Hoving gave an extensive account of the forthcoming article. In it, the authors identify the Getty Aphrodite as the large stone sculpture rumored to have been dug up in 1979 in the Contrada S. Francesco Bisconti, a section of Morgantina. An American who was digging there that summer, Ross Holloway, wrote of that rumor in his diary, according to Hoving. Graziella Fiorentini, who has objected to the Getty acquisition this summer in the press, was also digging there that year but, along with others, she discounted the rumor because Morgantina sites had yielded primarily terracotta works. Testimony of a witness to the excavation, one Filippo Dalù, has been recently given to Interpol, Hoving added.

Hoving said that other marble pieces had been found first, namely two heads, two pairs of feet, and two pairs of hands, apparently made for akrolithic statues. He identified those finds with the pieces that were, until recently, on anonymous loan to the Getty; Hoving asserted that their owner is the dealer who sold the Getty the Aphrodite.

Connoisseur will say that the Getty statue was smuggled out of Sicily by Nicolo Nicoletti, who lives in Gela, and sold by Orazio di Simone, a dealer working in Geneva who, Hoving said, has a record of violations in Italy and cannot return there. Hoving told IFAR di Simone offered the piece in Geneva starting over two years ago, according to unnamed collectors and antiquities dealers. They remember that he gave Morgantina as the place of origin. The final buyer was Robin Symes of London, according to Hoving, who said that Symes sold it to the Getty.

Antiquities are an important focus of collecting for the J. Paul Getty Museum, as they were for its founder. The present museum building, based on a Roman villa, will house only antiquities once the new building in Brentwood is completed. IFAR asked the public information office of the Getty for additional information on its acquisitions policy. Lori Starr wrote IFAR that the Museum acquires both through private contracts and public auction, and the policy of the Museum "assures that acquisitions of antiquities will be made in accordance with the 1970 UNESCO Convention, U.S. law, international law, and the laws of other nations." The Museum will return an object to the country of origin, without regard to statutes of limitations, should a valid legal claim be made. A vendor to the Getty "warrants that there are no claims against the object and gives appropriate indemnities."

The Getty puts its new acquisitions on view as quickly as is safely possible, as a matter of policy, and aims to publish each acquisition fully within a year.

Constance Lowenthal

The Baltimore Illusionist

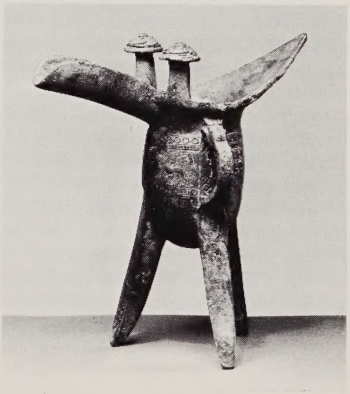
Theft of Asian Art from the Walters Art Gallery, Baltimore, Maryland.

When Mr. Hiram Woodward, curator of the Asian Art Department at the Walters Art Gallery, Baltimore, returned from his vacation on August 18, he took a stroll around his domain. He was startled to find that several works of art were not in their cases. Having checked that they were not in other departments, Mr. Woodward had to conclude that the pieces had been stolen. During the period between July 22 and August 13, eighty-one pieces of oriental porcelain, snuff boxes and other items, with a total value of at least $500,000, had been taken.

How was it that no one had noticed the loss?

The thief or thieves took the pieces from the plexiglas cases and carefully rearranged the other works to create the illusion that the exhibit was complete. Only the eagle eye of Mr. Woodward, the man who had put the exhibit together, had noticed the changes. Vases taken from raised stands had been replaced with works

Chinese. Tripod Libation Vessel. *Chueh, Shang dynasty, 12th-11th century B.C. Recovered. Courtesy of the Walters Art Gallery, Baltimore.*



from other cases, and, cleverly, the museum catalogue labels were also removed. There were not even telltale dust-free areas on the floor of the cases. "They are as good as we are" said Walters director Robert P. Bergman, assessing the skill in display technique indicated.

Dr. Bergman considers the surveillance of the collections to be "according to standards that equal or exceed those of other museum collections" but that "all public institutions are vulnerable to such perpetrators." The museum provides 24-hour surveillance involving perimeter cameras, a security system and night guards who make frequent rounds of the galleries.

It appeared at first that the pieces had been removed by breaking into the cases through the light boxes, but this was diversionary. Did the thieves have a key?

The museum called in the F.B.I., and contacted Mr. Harold Smith of Smith International Adjusters and the New York representative of Lloyds of London, the underwriters of the Walters Gallery insurance. A $100,000 reward was offered for information leading to the recovery of the works of art. and then Mr. Woodward called IFAR. What could we do to help? Could we publish the theft swiftly?

The answer to both questions was to put out a special Stolen Art Alert. This quickly produced eight page mailing would contain illustrations and catalogue information on the eighty one stolen works of art, details of the reward and whom to reach with information regarding the theft. It would be sent to IFAR subscribers, law enforcement officials, insurance agencies, dealers both here and abroad, especially those specializing in Asian art, auction houses and private collectors. A format was set up. While Mr. Woodward and his staff began to work through the weekend assembling photographs, some of

Chinese. Wine Beaker. *Tsun, Chou dynasty, c. 11th century B.C. Recovered. Courtesy of the Walters Art Gallery, Baltimore.*

which had to be printed from the old glass negatives, IFAR contacted Christie's and Sotheby's, to be on the look-out for the pieces from the Walters Gallery. Sotheby's wanted pictures immediately as they were accepting consignments "off the street" for an imminent sale. We also called prominent New York dealers in the field with the same alert, all of whom were pleased to get the early warning.

As we were ready to go to press, Mr. Smith told us that the crime had been solved!

Gregory Bartos, 30 years old, a night security supervisor, confessed to the crime. He had been at the Museum for almost two years and was a bright and respected member of the staff. He had taken the objects one by one, some of them very large, over a period of six weeks. He was able to jimmy open the cases almost imperceptibly, take the pieces, and by putting them in a case disguised to look like a bundle of lumber about to be thrown away, he smuggled them out of the museum.

The hoard was found in the basement of the Bartos home where he lived with his parents. Nearly all the pieces were there, in boxes, carefully wrapped in newspaper. A few Egyptian gold rings had been melted down for ready cash. In addition there were seventy or so volumes from the library, mostly on oriental art, as well as some works from other departments.

Later Mr. Woodward told IFAR that Gregory Bartos loved to touch the objects. At first he was able to enter the Conservation Department at night to do this, but then additional locks had been put on the doors. That was when he began to take things from the exhibits. A crime of passion?

Bartos is charged with one count of felony theft. His parents put up their house to post bail for him, and his arraignment is on September 21.

Although a theft of such magnitude is a horrifying occurrence, it was gratifying that Mr. Woodward and Mrs. Leopoldine Arz, the Registrar of the Walters Art Gallery, the F.B.I., the Baltimore Police Department, Mr. Smith for Lloyds of London, and IFAR were able to work so efficiently and successfully together.

Margaret I. O'Brien

Republic of Turkey v. Metropolitan Museum of Art:

Arguments on Met's Motion to Dismiss Turkey's Claim Continue

In May, 1987 the Republic of Turkey filed a suit to recover over two hundred archaic objects acquired by the Metropolitan Museum of Art in a series of transactions between 1966 and 1970, which involved expenditures in excess of $1.5 million. Alleging that the objects were illegally excavated from burial mounds (*tumuli*) in Ushak and unlawfully exported from Turkey, the Republic went to court to obtain the return of objects designated the "East Greek Treasure" by the Museum and the "Lydian Hoard" by Turkish authorities. (see *IFARreports*, Vol. 8, No. 5, July '87, p. 6).

Within two months, the Metropolitan moved to dismiss the suit (see *IFARreports*, Vol. 8, no. 6, p. 5). Lawyers for the Museum contended that the suit was time-barred, that the government of Turkey had demanded the return of the objects in the early 1970s and the Museum had, by virtue of inaction, refused to return them. The statute of limitations for bringing a suit to recover stolen art would have elapsed three years after the discovery, demand, and refusal events were in place.

Turkey filed its reply in opposition to the motion on December 18, 1987 denying that various actions and statements by Turkish officials constituted "demand" or that the government had unduly delayed its request for the return, which the reply states occurred in a letter of July 1986. It asserts that this was the earliest that Turkey could have had certain knowledge that the items acquired by the Met were those it knew to have been illicitly excavated from certain tombs in Ushak, items which could not be exported legally from Turkey. The papers cite the Met's exhibition, "A Greek and Roman Treasury" and the accompanying Summer 1984 Bulletin which published the contested material. Turkey maintains that the earlier occasions on which the Met displayed some of the items, showed some photographs to Mr. Burhanettin Tezcan, an archeologist who has served the Turkish government in several high posts, were insufficient to identify the objects as belonging to the "Lydian Hoard." The government characterizes as deceptive the Met's labelling of the material as East Greek, asserting that Lydian or Anatolian would be correct designations.

The papers filed by Turkey go on to question whether the Met can be allowed to assert the statute of limitations defense, and to cast doubt on the Museum as a good faith purchaser. Quoting from the minutes of the Acquisitions Committee of the Met's Board of Trustees meeting of November 7, 1967, when it considered acquiring additional material, the Turkish reply points out that the Trustees knew the material was "said to come from the same general area of Central Anatolia as East Greek Treasure (sic) acquired in 1966 and 1967." Central Anatolia comprises a major part of modern Turkey. The lawyers cite the case of Porter v. Wertz (1979, affirmed 1981) in which an art dealer, who bought a painting from a deli employee posing as an art dealer, was held not to be a good faith purchaser because he had not looked into the seller's authority to sell the picture.

The Metropolitan's surreply was filed on March 16, 1988 and disputes many of Turkey's contentions. It spells out the occasions prior to 1984 when it maintains Turkey should have been able to identify the objects in the Met's East Greek Treasure as the material it sought. Five objects were on view in a centennial exhibition, "Masterpieces of Fifty Centuries" (1970-71); fifty-eight objects were shown in "Patterns of Collecting" five years later. In 1981, Dietrich von Bothmer, chairman of the Department of Greek and Roman Art lectured on these works in Paris at the *Academie des Inscriptions et Belles-Lettres* of the *Institut de France,* and the illustrated lecture was published that November in the Institut's *Comptes Rendues.* The Museum denies that "East Greek" is a deceptive label and submits that it was always modified in caption copy with phrases such as "Ionia, and its Hellenized neighbors." Further, it reiterates the Museum's earlier claim that Turkey did "demand" the return of the works.

The Met's March papers then address a new and different issue, that of diligence. This direction of argumentation was made possible by the intervening December 30, 1987 Court of Appeals reversal in the DeWeerth case, reported in *IFARreports* (Vol. 9, No. 1, Jan. 1988, pp.4-5). There, the Court imposed a heavy burden of diligence upon the original owner of a work of art who sought its recovery. Dorothea DeWeerth, whose Monet was stolen in World War II, had taken measures to find it for at least ten years following its loss, however, almost thirty years elapsed before her son-in-law found it in a newly-published catalogue of the artist's works and began to track it down. The Court of Appeals permitted the good faith purchaser, Edith Baldinger, who bought the Monet from Wildenstein in 1957, to keep the painting. Arguing that Turkey should be treated like Mrs. DeWeerth because it was not truly diligent, the Museum again asks for dismissal.

Turkey's surreply memorandum of July 29, 1988 is the latest shot in the volley of pre-trial arguments exchanged in this case. It goes further with its earlier characterizations of the Museum's conduct as misleading, giving further reasons to hold that the Museum's labelling was intentionally and consistently deceptive and that

Updates

the withholding of information necessary to Turkey to identify the Met's acquisitions as having come from Ushak *tumuli*, was unethical, illegal, and in contradiction to the Museum's own stated acquisition policies. If the Court follows this reasoning, it must, the argument goes, deny the Museum the defense of statute of limitations, since the Museum is a bad faith purchaser, one with guilty knowledge of its unlawful possession of objects belonging to the government of Turkey.

In response to the DeWeerth argument, Turkey points out differences of circumstances. DeWeerth sought an identifiable Monet; Turkey seeks to locate previously unseen objects illegally pilfered from an underground site. The Met had information critical to Turkey being able to bring a claim, but acted in a way to obstruct discovery. The buyer of the Monet, Mrs. Baldinger, acted in a neutral manner, doing nothing to impede DeWeerth's search. The DeWeerth case involves private individuals, and their case has no relevance to United States policy or foreign relations which Turkey's claim does.

The Metropolitan will have the opportunity to file one more memorandum by October 4, 1988 before Judge Broderick rules on the Museum's motion to dismiss.

C. L.

What Did the Butler Really Do?
Los Angeles, California

The particular rewards of our job are felt as the law catches up with the bad guy. Detective William Martin of the Los Angeles Police Department has just wrapped up two cases, both of which were published in *IFARreports* when the thefts occurred.

The "Classic Whodunit," did the butler really do it? (*IFARreports*, Oct. '87, vol. 8, no. 8, p. 4), ended with Rune "Roy" Gunar Donell awaiting trial on two counts of grand larceny and held on $500,000 bail. He stood accused of stealing two paintings from the home of his wealthy employer, Mrs. Elizabeth Keck. Donell sold one work, *I Fria Luften* by Anders Zorn, for $500,000, in his native Sweden. He had taken the original painting from the wall of a little-used room and then replaced it with a photograph of the work, a subsitution not noticed until much later.

Donell was meant to go to trial on November 9, 1987, but the date was moved to July of this year. We kept in touch with Det. Martin as jury selection began, eager to see justice done. The trial lasted for four weeks. Evidence of deals made in Sweden, cash paid, phone calls made from a girl friend's apartment, the photographic blowups of the painting discovered in Donell's motor home, all were presented. Donell maintained that Mrs. Keck, wife of multimillionaire oilman Howard Keck, had money problems and gave him permission to sell the paintings for her! He said that he gave her money in cash from the sale minus his $90,000 commission. "Ludicrous," Mrs. Keck said, but the jury returned a verdict of "not guilty " on her butler.

Some jurors indicated that the prosecution had not proved its case "beyond reasonable doubt." But the law will have another chance at Donell. Mrs. Keck has filed a 31 million-dollar civil lawsuit against Donell for theft, slander, invasion of privacy and infliction of emotional distress. (A civil suit is less stringent, requiring jurors to be convinced only by a "preponderance of the evidence.")

Mrs. Keck commented on Donell's acquittal as resulting in part from the high standard of proof which prevails in a criminal court, but this is little comfort to a disappointed Det. Martin.

Anders Zorn, I Fria Luften, *1888.*

Conviction in Wilshire Ebell Theatre Theft
Los Angeles, California

However, in the "Good News Department. . ."

Convicted of charges of grand theft and receiving stolen property, are mother and daughter antique dealers, Fawn and Doe Harris. Det. William Martin recovered William Wendt's *View of the Shore Road at Morro Bay* earlier this year.

IFARreports carried the story (Jan. '88, vol. 9, no. 1, p. 6). The painting used to hang in the Ebell Club of the Wilshire Ebell Theatre. When the painting surfaced after a few months in the possession of a dealer, Det. Martin recovered it. It was bought from the Harrises, but they could not substantiate their ownership and Det. Martin arrested them for receiving stolen property. As Fawn had been convicted of a similar offense previously, the police also

filed felony charges against her.

Det. Martin told IFAR, the Harrises pleaded not guilty to the two charges. They said that they had received the painting from a picker, whom they could not produce as a witness. Then, even as the trial was underway, Det. Martin located the witness he needed. This was a dealer who had seen the Wendt painting at an Antique Show put on by the Harrises at the Ebell Club. He had tried to purchase the painting by writing a check for $5,000. But the sale was not made. Det. Martin believes that when it was time to pack up the show, and realizing that the painting was valuable, the Harrises found the notion of packing it just too tempting to resist.

The evidence of the dealer led to a conviction on all counts. The mother, Fawn Harris, was sentenced to sixteen months in a State Prison, and the daughter, Doe, to thirty days in jail, and three years probation.

William Wendt, View at Morro Bay.

"Most-Wanted" Art Murderer is on the Lam
Ocala, Florida

Accompanying the article "Art Theft and Murder" (*IFARreports*, May/Jun. '85, vol. 6, no. 4, p. 6), IFAR published composite sketches of the suspects in the case of the robbery and murder of Betty and David Branum, the operators of Wayside Antiques, Irvine, Florida. They were found handcuffed to safes and suffering from gunshot wounds from which they later died. *IFARreports* also published a list of the stolen works of art.

In a telephone conversation with Sgt. Frank Aliotto of the Marion County Sheriff's Office, Ocala, Florida, the story continues.

An irate wife snitched on her collector husband during divorce proceedings. She told of a large number of works of art which he had bought in 1984 for $7,000. Searching the husband's Las Vegas apartment, the police found property which was identified as stolen from Wayside Antiques. The trail led to Houston, Texas, and to Louis Wesley Barnes. There was a chase ending with Barnes firing an uzzi at the police from a window. He was arrested and charged with attempted murder of two policemen. He was indicted, pleaded guilty, and was sentenced to forty years in jail, but was extradited to Florida. There he was charged with the robbery and murder of the Branums. While awaiting trial in a brand new twenty-million dollar escape-proof jail, he escaped on July 4th! Sgt. Aliotto smiles ruefully at the not very funny side of this, but continues to pursue the fugitive, Louis Wesley Barnes.

But extra help is on the way! The Barnes story will be told on the Fox Broadcasting television program "America's Most Wanted" airing on September 18th.

M.I.O.

Tip-Off and Recovery
London, England

As the result of an anonymous letter, Gallagos y Arnosa's *Choir Boys in Toledo Cathedral, (Stolen Art Alert,* Jul./Aug. '84, vol. 5, no. 6, p. 10, no. 1179, *84.302.2), has been recovered. It was one of seven paintings and a clock which were stolen from the Lawrence, Massachusetts office of Mr. G. Alan Rowland in May 1984. Still missing are *Venetian Scene* by Andrew-Fisher Bunner, (p. 7, no. 1146, *84.302.4), *Itinerant Monk* by Jean-Jacques Henner, (p. 8, no. 1166, *84.302.7), *Message from the Enemy,* by Guido Sigriste, (p. 11, no. 1185, *84.302.3) and *Shylock*, Unknown, (*84.302.5), as well as the clock, (p. 20, no. 1282, *84.302.8).

The other two paintings, *Reading in the Convent* by Eduard Grutzner, (p. 8, no. 1167, *84.302.6), and *Grandmother's Story* by Johann George Meyer, (p. 8, no. 1168, *84.302.1) are being held by a Düsseldorf Gallery with the permission of the German Government. The recovery of the Gallagos y Arnosa painting was successfully completed by Mr. Rowland's insurance agent, Mr. Richard G. Thorn, Jr., who is with the Fitchburg Mutual Insurance in Fitchburg, MA. Mr. Thorn was advised that the painting was being held in a London gallery which once contacted, declared the painting to be on consignment from yet another dealer.

However, with the threat of possible legal action, the consigning gallery consented to exchange the painting in a New York hotel room for the sum of $2,000, which the gallery in question asked for as 'expense money.'

Benedetta Mariani

Recoveries

Fine Arts
Paintings, Pastels, Mixed Media Works, Watercolors

BRADFORD, William (American, 1827-92). *Fishermen's Homes Near St. Johns, Coast of Labrador,* 1876. Oil on canvas. 45.7 x 76.2 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 9, no. 236, *88.127.7.)

CASORATI, Felice (Italian, 1883-1963). *Il Musicista.* Oil on canvas. 164.0 x 82.0 cm. (*Stolen Art Alert,* Oct. '82, vol. 3, no. 7, no. 1010, p. 13, *82.368.)

BRICHNER, Albert Thompson (American, 1873-1908). *Narragansett Bay.* Oil on canvas. 30.5 x 55.9 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 9, no. 237, *88.127.2.)

FRAGONARD, Jean Honoré, Attr. to. (French, 1732-1806). *Landscape.* Oil on panel. 38.0 x 28.0 cm. (*IFARreports,* Dec.'87, vol. 8, no. 10, p. 13, no. 867, *87.319.)

MOELLER, Louis Charles (American, 1855-1930). *The Connoisseur,* c. 1890. Oil on canvas. 43.2 x 61.0 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 9, no. 238, *88.127.3.)

MIRO, Joan (Spanish, 1893-1983). *Female Nude, 1917.* Pastel on paper. 59.5 x 43.4 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 16, no. 296, *88.114.5.)

MIRO, Joan (Spanish, 1893-1983). *Composition, 1917.* Pastel, crayon and ink on paper. 55.6 x 44.3 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 9, no. 297, *88.114.5.)

MIRO, Joan (Spanish, 1893-1983). *Composition, 1936.* Crayon, watercolor and gouache on board. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p.s 16, no. 298. *88.114.6.)

MIRO, Joan (Spanish, 1893-1983). *Mas d'en Poca, 1914.* Oil on paper. 47.3 x 60.2 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 16, no. 299, *88.114.4.)

MIRO, Joan (Spanish, 1893-1983). *Mont-roig Beach.* Oil on canvas. 37.3 x 45.6 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 16, no. 300, *88.114.1.)

MIRO, Joan (Spanish, 1893-1983). *Portrait of a Young Girl,* 1916. Oil on canvas. 37.8 x 27.0 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p.16, no. 301, *88.114.2.)

MURPHY, Herman Dudley (American, 1867-1945). *The Beach.* Oil on canvas. 50.0 x 68.6 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 9, no. 239, *88.127.4.)

PICASSO, Pablo (Spanish, 1881-1973). *Wedding of Pierrette,* 1904. Oil on canvas. 195.0 x 115.0 cm. (*IFARreports,* Nov. '87, vol. 8, no. 9, p. 12, no. 815, *87.302.)

Pablo Picasso, The Wedding of Pierrette. *Recovered.*

RICHARDS, William Trost (American, 1833-1905). *View of Cornwall,* 1880. Gouache and watercolor on board. 57.8 x 93.3 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 9, no. 241, *88.127.6.)

THAYER, Abbott Henderson (American 1849-1921). *Landscape at Fontainebleau,* c. 1876. Oil on board. 52.1 x 45.7 cm. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 9, no. 242, *88.127.1.)

WALTER, Martha (American 1875-1976). *Beach People,* c. 1910. Oil on panel. 38.1 x 23.5. (*IFARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 10, no. 249, *88.127.5.)

Prints, Drawings

WARHOL, Andy (American, 1930-87). *Mao Tse Tung,* 1972. Acrylic and silkscreen on canvas. 66.0 x 55.9 cm. (*IFARreports,* Jul./Aug. '88, vol. 9, nos. 7/8, p. 21 , no. 746, *88.431.)

Decorative Arts
Furniture, Accessories

HALIFAX, J. English, 18th century. Barometer, c. 1715. Walnut. Ht. 121.9 cm. (*IFARreports,* Feb. '88, vol. 9, no. 2, p. 14, no. 181, *88.53.2.)

Liturgical Objects

CELLINI, Benvenuto, Attr. to. Reliquary, Italian 16th century. Gilt copper. Approx. 35.0 x 30.0 x 25.0 cm. (*IFARreports,* Oct./Nov. '85, vol. 6, nos. 8/9, p. 42, no. 1316, *85.486.2.)

Stolen and Recovered
Kefallina, Greece, and London, England

In the February '88 issue of *IFARreports* (vol. 9, no. 2, p. 6), we published the recovery, in London, of four out of forty-nine 17th century icons stolen from two Greek churches on the remote island of Kefallina. We had no pictures of the pieces at that time. When Tina Maduvalos was arrested in London in connection with the crime, she had in her possession a roll of film showing the missing icons. The F.B.I. has provided a set of prints for IFAR's files. We publish some here.

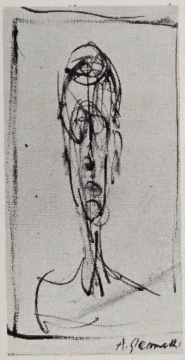
Icon from Kefallina, still missing.

Seizures

Icon from Kefallina, still missing.

Reward Offered

The work by Alberto Giacometti (1901-66), *Untitled, Head,* was published recently here (*IEARreports,* Mar./Apr. '88, vol. 9, nos. 3/4, p. 16, no. 302, *88.129). Now a reward of $6,000 is offered to anyone having information which leads to the arrest, conviction and recovery of the painting. Please contact Mr. Harold Smith, Smith International Adjusters, Inc. (212) 351 3131.



Alberto Giacometti, Untitled, Head. *Reward offered.*

Owners Sought
Rome, Italy

Interpol reports that police in Italy seized six paintings and a sculpture during a search of premises in Rome in 1984. Owners are sought. Three of the works are illustrated below.

Tino di Camaino. Attr. to. Virgin and Child. *Marble. 53.0 x 19.0 cm.*

Sebastiano Ricci. Jacob Lying Ill. *Oil on canvas. 52.0 x 32.0 cm.*

School of Bologna. St. Jerome and the Angel. *Oil on canvas.*

Also seized in Rome, in December of 1986, were the two paintings illustrated below. On the back of each painting is a stamp which reads "Museum department—no objection to export." Owners are sought.

Crucifixion. *Oil on canvas. 65.0 x 44.0 cm.*

Deposition from the Cross. *Oil on canvas. 65.0 x 44.0 cm.*

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

Historic Hallet House Heist
Yarmouthport, Massachusetts

There is an alert posted for two robbers described as white males, 20-30 years old, one (who wore a mask) 5'10", has black hair and a slight build. One suspect, called "Bill", talked of being from Gainesville, Florida.

At ten thirty on the night of July 10th, these men were on the back porch of the Captain Bangs Hallet House, lying in wait for Mrs. Bean, the elderly housekeeper. As she came outside to lock a storm door, they pushed her back into the house and against a refrigerator, knocking her glasses to the floor. They hustled her into the living room, bound her to a chair with tape and blindfolded her.

The men apparently knew what they were after, early American paintings and decorative art—as was the case in the recent burglary at Bevier House, Ulster County Historical Society, Kingston, N.Y. Within twenty minutes the thieves had made off with six paintings, porcelain, silver, some pistols and an important colection of over two hundred pieces of scrimshaw, (nos. 691-2, 760-2), a $100,000 haul.

Det. Xiaros of the Yarmouth Police Department told IFAR the heist was a professional job. The thieves wore masks and gloves, carried a police scanner and asked Mrs. Bean for the location of specific items.

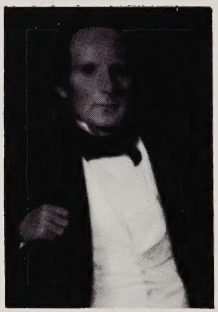
It is possible that the house was cased before the theft. Ms. Elizabeth Malanson, a volunteer museum guide, described a man of medium height wearing a blue suit who visited Hallet House on the Wednesday afternoon before burglary. He had been dropped off at the door by a maroon car which she noticed then suspiciously circled the Common across from the house before parking. Ms. Malanson remembers that the man particularly admired the scrimshaw collection. This may have been the masked robber of the next night.

As the thieves left, they told Mrs. Bean that they would phone the police in an hour to tell them of her plight, but threatened to kill her should she attempt to move until then. However, she was able to free herself, and she called the police.

Det. Xiaros told IFAR that he is concerned about the life-threatening aspects of the crime. In his experience, only rarely has bodily harm or homicide been associated with art theft. Is violence on the rise?

Det. Xiaros asks that anyone who may have seen the full-sized maroon car, any other vehicles or any people in the area of the house or parking lots, to please contact the Yarmouth Police Department at (617-775-0445.)

A complete list of the stolen works is available from IFAR or the Yarmouth police.



Captain Bangs Hallet, Commander of the "Pilgrim." Unknown. American.no692

Violent Art Theft on the Rise?
Gramercy Park. New York City.

Thieves did not wait for the Gramercy Park apartment of Mrs. Marguerite Jossel to be left unguarded. They struck in broad daylight on July 8, 1988. A man posing as a building construction inspector entered the apartment supposedly to inspect the ceilings. Instead, he pulled a gun, and forced the housekeeper and the superintendent of the building into a bathroom and bound their hands with plastic ties.

The victims heard voices (the man must have been joined by an accomplice), and they finally ventured out, encouraged by a constant ringing of the doorbell. They found that the thieves had taken paintings, prints, and a bronze Buddha (nos. 697-8, 747-9), approximately thirty pieces in all. IFAR has a list of the stolen works . Mrs. Jossel was on vacation in France at the time of the theft.

Det. Thomas Moscardini of the New York Police Department, considers armed robbery to be an exception in the theft of works of art and believes that this is an isolated case.

M.I.O.

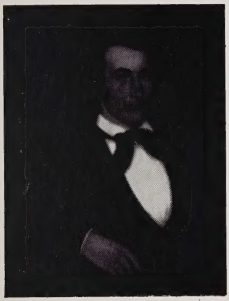
Pablo Picasso, Satyrs Dancing, *1957. Stolen from a New York City apartment.*

Stolen Objects

The stolen works listed in this publication are grouped in categories and further subdivided by nationality and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



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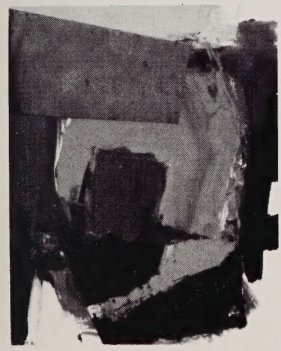

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

691 UNKNOWN. *Capt. Asa Eldridge,* 1860. Oil on canvas. 76.2 x 61.0 cm. *88.454.1. Yarmouthport, MA. Jul. 21 '88.

692 UNKNOWN. *Capt. Bangs Hallet,* 1875. Oil on canvas. 76.2 x 61.0 cm. *88.454.2. Yarmouthport, MA. Jul. 21 '88.

American, 20th Century

693 KLINE, Franz (1910-62). *Mulberry Center,* 1958. Oil and collage. 34.3 x 27.9 cm. Signed in l/r. *88.419.2. New York, NY. Jul. 3 '88.

694 KLINE, Franz (1910-62). *Untitled,* 1947. Ink on paper. 35.6 x 45.8 cm. Signed and dated in l/r: Kline '47. *88.419.3. New York, NY. Jul. 3 '88.

695 MORLEY, Malcolm (b. 1930). *Horses Feeding in the Forest,* 1976. Watercolor on paper. 16.5 x 21.0 cm. Signed and dated in l/r. *88.434.1. New York, NY. Jun. 15 '88.

696 MOTHERWELL, Robert (b. 1915). *Figuration,* 1947. Oil on masonite. 52.7 x 39.0 cm. Signed and dated in l/r: '47 RM. *88.419.6. New York, NY. Jul. 3 '88.

697 SMITH, William Arthur (b. 1918). *Calcutta.* Oil on canvas. *88.457.4. New York, NY. Jul. 8 '88.

698 SMITH, William Arthur (b. 1918). *Les Halles,* 1960. Oil on canvas. 53.3 x 106.7 cm. Signed in l/r. *88.457.3. New York, NY. Jul. 8 '88.

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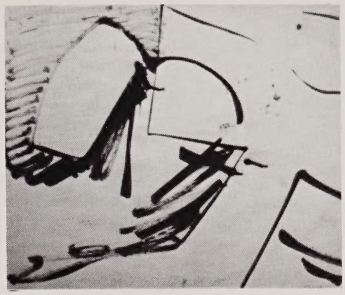

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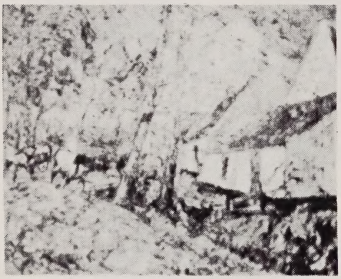

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699 WEAVER, Greg. *Duck Pond,* 1978. Oil and acrylic on canvas. 121.9 x 182.9 cm. Signed G. Weaver. Slight mildew on verso. *88.443. Allentown, PA. Jan. 1 '87.

Belgian, 19th Century

700 LEICKERT, Charles Henri Joseph (1816-1907). *Winter Landscape with Skaters and a Windmill.* Oil on canvas. 40.0 x 60.0 cm. Signed in l/r. *88.449.3. The Hague, The Netherlands. Sep. 20 '87.

Belgian, 20th Century

701 HUYS, Modest (1875-1932). *On the Farm in Autumn.* Oil on canvas. 65.0 x 45.0 cm. Signed in l/r. *88.445. Drongen, Belgium. Apr. 26 '88.

Canadian, 19th Century

702 MacDONALD, James Edward Hervey (1873-1932). *Williams Island, Georgian Bay,* 1920. Oil on panel. 13.0 x 22.0 cm. Signed. *88.447.1. Carp, Ont., Canada. Apr. 22 '88.

Canadian, 20th Century

703 BASQUE. (b. 1927). *Landscape with Inlet.* Oil. 51.0 x 61.0 cm. *88.432.8. Piemont, Canada. Nov. 19 '87.

704 LACROIX RONCHON, Lise. *Winter Landscape.* Oil. 41.0 x 51.0 cm. *88.432.6. Piemont, Canada. Nov. 19 '87.

705 LAPENSEE, Michel (active 1978). *Fall Landscape.* Oil. 30.0 x 41.0 cm. *88.432.7. Piemont, Canada. Nov. 19 '87.

706 PICHE, Reynald (b. 1929). *Country House.* Oil. 51.0 x 61.0 cm. *88.432.5. Piemont, Canada. Nov. 19 '87.

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707 PILOT, Robert (1898-1968). *Victoria Basin, Montreal, 1961.* Oil on panel. 21.1 x 26.7 cm. Signed in l/r: R. Pilot. *88.432.1. Montreal, Canada. Mar. 11 '88.

708 UNKNOWN. *Sugar Bush.* Oil. 41.0 x 51.0 cm. *88.432.4. Piemont, Canada. Nov. 19 '87.

Cypriot, 9th-10th Century

709 UNKNOWN. *A Young Saint.* Fresco. Painted frame. Cleaning and preservation work was undertaken in 1967/68. *88.455.3. Komi Tou Yalou, Cyprus. Aug. 16 '84.

710 UNKNOWN. *Standing Saints.* Fresco. Part of a large composition, the two figures on the left poorly preserved. Cleaning and preservation work was undertaken in 1967/88. *88.455.4. Komi Tou Yalou, Cyprus. Aug. 16 '84.

Cypriot, 15th Century

711 UNKNOWN. *A Holy Deacon Dressed in a Himation.* Fresco. Cleaning and preservation work was undertaken in 1967/68. *88.455.2. Komi Tou Yalou, Cyprus. Aug. 16 '84.

712 UNKNOWN. *Saint Spyridon.* Fresco. Cleaning and preservation work was undertaken in 1967/68. *88.455.1. Komi Tou Yalou, Cyprus. Aug. 16 '84.

Dutch, 17th Century

713 WEENIX, Jan (1640-1719). *Still Life.* Watercolor. 40.0 x 17.0 cm. *88.423.3. St. Martens-Latem, Belgium. Jul. 27 '84.

714 UNKNOWN. *Portrait of Marie-Antoinette of Austria.* Oil. 100.0 x 80.0 cm. *88.423.1. St. Martens-Latem, Belgium. Jul. 27 '88.

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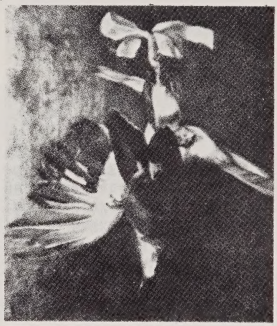

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715 UNKNOWN. *Portrait of Philip of Orange.* Oil on panel. 62.0 x 48.0 cm. *88.423.2. St. Martens-Latem, Belgium. Jul. 27 '88.

Dutch, 19th Century

716 BLES, David Joseph (1821-99). *Landscape with a Boat on a River.* Oil on panel. 18.5 x 24.5 cm. Signed in l/l. *88.449.4. The Hague, The Netherlands. Sep. 20 '87.

717 KOEKKOEK, Johannes Hermanus Berend (1840-1912). *Sailing Boats.* Oil on canvas. 37.0 x 54.5 cm. Signed in l/l and "63." *88.449.1. The Hague, The Netherlands. Sep. 20 '87.

718 VAN DE STOK, Jacobus (1840-1912). *Winter Landscape with Skaters.* Oil on panel. 33.0 x 40.4 cm. Signed in l/l and "63." *88.449.2. The Hague, The Netherlands, Sep. 20 '87.

Dutch, 20th Century

719 APPEL, Karel (b. 1921). *Untitled,* 1959. Oil on canvas. 35.6 x 40.6 cm. Signed and dated in u/l: Appel '59, also signed on verso. *88.419.4. New York, NY. Jul. 3 '88.

English, 18th Century

720 LUNY, Thomas (1759-1837). *A Naval Battle.* Oil on canvas. *88.436.2. Bronte, Italy. Feb. 3 '84.

English, 19th Century

721 MEADOWS, Edwin L. *Rural Scene.* Oil on canvas. *88.436.1. Bronte, Italy. Feb. 3 '84.

French, 16th Century

722 UNKNOWN. School of Fontainebleau. *La Ricolina.* Oil on panel. 26.0 x 19.1 cm. Manuscript note on verso: Portrait of La Ricolina. *88.416. Palm Beach, FL. Jan. 1 '84.

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French, 17th Century

723 UNKNOWN. *The Adoration of the Magi.* Oil on canvas. 155.0 x 180.0 cm. *88.435. Grenoble, France. Feb. 20 '88.

724 DUGHET, Gaspard (1615-75). *Landscape with Satyrs.* Oil on panel. 38.3 x 28.6 cm. Inventory no. 381. *88.422.2. Rome, Italy. Mar. 12 '88.

French, 18th Century

725 SUBLEYRAS, Pierre Hubert (1699-1749). *Four Ducks, Three Guinea Hens and a Rabbit.* Oil on canvas. 100.0 x 80.0 cm. One of four paintings of the same dimensions and similar subject. *88.450.3. La Sorta, Italy. Feb. 5 '84.

726 SUBLEYRAS, Pierre Hubert (1699-1749). Oil on canvas. 100.0 x 80.0 cm. One of four paintings of the same dimensions and similar subject. *88.450.2. La Sorta, Italy. Feb. 5 '84.

727 SUBLEYRAS, Pierre Hubert (1699-1749). *Woman Sitting in a Red Chair.* Oil on canvas. 160.0 x 90.0 cm. *88.450.1. La Sorta, Italy. Feb. 5 '84.

French, 19th Century

728 AGARD, Charles Jean (1866-1942). *Cottages.* Oil on canvas. 24.1 x 41.9 cm. Signed in l/r: Agard. Repaired in l/r. *88.437. Greenville, SC. Jul. 15 '88.

729 BONHEUR, Rosa (1822-99). *Cows at Pasture.* Oil on canvas. 120.0 x 60.0 cm. Signed. *88.452. Estoril, Portugal. Mar. 26 '86.

French, 20th Century

730 DUBUFFET, Jean (1901-85). *Effigie,* 1975. Acrylic and paper on canvas. 64.8 x 45.7 cm. Signed in l/r: J.D.75. *88.419.1. New York, NY. Jul. 3 '88.

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731 LEGER, Fernand (1881-1955). *The Blue Bottle,* 1950. Oil on masonite. 52.7 x 39.6 cm. Signed and dated: F. Leger '50. *88.419.5. New York, NY. Jul. 3 '88.

Italian, 15th Century

732 UNKNOWN. *Madonna del Patrocinio.* 50.0 x 30.0 cm. In a carved Roman 17th century frame. *88.418. Rome, Italy. Feb. 8 '88.

Italian, 16th Century

733 UNKNOWN. *Portrait of Cardinal Alessandro Farnese.* Oil on board. 57.0 x 44.0 cm. *88.417. Rome, Italy. Mar. 14 '88.

734 UNKNOWN, Roman School. *Mystical Marriage of St. Catherine.* Oil on panel. 86.0 x 72.0 cm. *88.424. Paliano, Italy. Mar. 7 '88.

Italian, 17th Century

735 UNKNOWN, Bolognese School. *Head of a Peasant Girl.* Oil on canvas. 42.7 x 32.5 cm. Inventory no. 929. *88.422.1. Rome, Italy. Mar. 12 '88.

Italian, 18th Century

736 GAGGINI, Giovanni Francesco (1700-30). *The Adoration of the Magi.* Oil on canvas. 165.0 x 130.0 cm. Stolen with the original frame. *88.433.4. Savigliano, Italy. Dec. 25 '83.

737 GAGGINI, Giovanni Francesco (1700-30). *The Adoration of the Shepherds.* Oil on canvas. 165.0 x 130.0 cm. Stolen with the original frame. *88.433.2. Savigiliano, Italy. Dec. 25 '83.

738 GAGGINI, Giovanni Francesco (1700-30). *The Birth of the Virgin.* Oil on canvas. 165.0 x 130.0 cm. Stolen with the original frame. *88.433.1. Savigliano, Italy. Dec. 25 '83.

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739 GAGGINI, Giovanni Francesco (1700-30). *The Circumcision.* Oil on canvas. 165.0 x 130.0 cm. Stolen with the original frame. Marked on verso: 1727 Giovanni Tomaso Serafino— Giovanni Danna. *88.433.7. Savigliano, Italy. Dec. 25 '83.

740 GAGGINI, Giovanni Francesco (1700-30). *The Flight into Egypt.* Oil on canvas. 165.0 x 130.0 cm. Stolen with the original frame. *88.433.3. Savigliano, Italy. Dec. 25 '83.

741 GAGGINI, Giovanni Francesco (1700-30). *The Marriage of the Virgin.* Oil on canvas. 165.0 x 130.0 cm. Stolen with the original frame. *88.433.5. Savigliano, Italy. Dec. 25 '83.

742 GAGGINI, Giovanni Francesco (1700-30). *The Virgin in the Temple.* Oil on canvas. 165.0 x 130.0 cm. Stolen with the original frame. *88.433.6. Savigliano, Italy. Dec. 25 '83.

Italian, 20th Century

743 CLEMENTE, Francesco. *Not William Blake,* 1980. Pastel and colored pencil on paper. 30.0 x 20.0 cm. *88.434.2. New York, NY. Oct. 21 '87.

Korean

744 UNKNOWN. *Korean Countryside with Cottages.* Watercolor. 91.4 x 157.5 cm. *88.442. San Francisco, CA. Jun. 18 '88.

Mexican, 20th Century

745 RIVERA, Diego M. (1886-1957). *Landscape.* Oil on board. 15.2 x 20.3 cm. Signed in l/l: D.M. Rivera. *88.415. Mexico City, Mexico. Jun. 20 '88.

Prints, Drawings

American, 20th Century

746 WARHOL, Andy (1930-87). *Mao Tse Tung,* 1972. Acrylic and silkscreen on canvas. 66.0 x 55.9 cm. *88.431. Stolen in transit between New York and Paris. *Recovered.*

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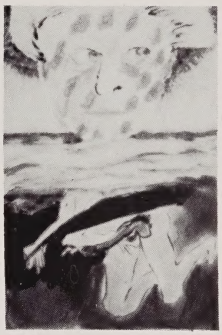

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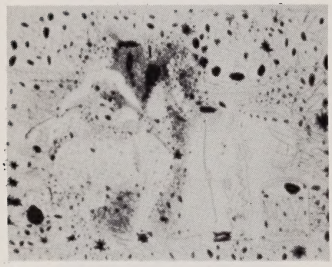

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French, 19th Century

747 RENOIR, Pierre Auguste (1841-1919). *Portrait.* Etching. Signed in l/l. *88.457.5. New York, NY. Jul. 8 '88.

Spanish, 20th Century

748 PICASSO, Pablo (1881-1973). *Circus,* 1960. Lithograph. Dated in u/l. *88.457.2. New York, NY. Jul. 8 '88.

749 PICASSO, Pablo (1881-1973). *Satyrs Dancing,* 1957. Lithograph. Signed l/l below image. Dated in u/l: Dimanche 24.5.57. *88.457.1. New York, NY. Jul. 8 '88.

Sculpture

American, 20th Century

750 KUBIC, Paul A. *St. George as His Own Dragon,* 1979. Welded steel. Ht. 198.0 cm. *88.441. Los Altos Hills, CA. Jun. 10 '88.

Canadian, 20th Century

751 WATSON, Doug. *Eagle Head.* Bronze. 19.2 x 20.3 x 10.1 cm. *88.447.2. Carp, Ont., Canada. Apr. 22 '88.

Flemish, 17th Century

752 GRUPELLO, Gabriel de, attr. to (1664-1730). *Atalanta.* Bronze. Ht. 23.0 cm. One of a pair with Meleager. Marble plinth. Reward. *88.453.1. London, England. Jul. 17 '88.

753 GRUPELLO, Gabriel de, attr. to. (1664-1730). *Meleager.* Bronze. Ht. 23.0 cm. One of a pair with Atalanta. Marble plinth. Reward. *88.453.2. London, England. Jul. 16 '88.

French, 19th Century

754 BONHEUR, Isidore-Jules, attr. to. (1827-1901). *Bull.* Bronze. Approx. 25.0 x 45.0 cm. *88.446. Westerham, England. Jan. 17 '88.

755 MERCIER, Michel Louis Victor (1810-94). *David with the Head of Goliath.* Bronze. Ht. 87.0 cm. Signed. *88.447.3. Montreal, Canada. Feb. 8 '88.

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Italian, 18th Century

756 UNKNOWN. *The Rape of the Sabines.* Ivory. Approx. 25.4 x 61.0 cm. A relief, taken with a carved black ebony frame. *88.440. Beverly Hills, CA. Apr. 6 '88.

Italian, 20th Century

757 SANTINI, Laura (b. 1960). *Amplesso.* Bronze on marble base. Ht. 20.3 cm. Base 25.4 x 25.4 cm. Signed: Laura Santini. *88.432.3. Montreal, Canada. Feb. 26 '88.

Mexican, 20th Century

758 MILLER, Carol. *Cheetah,* 1967. Bronze. 95.3 x 27.9 x 38.1 cm. Signed: Carol M. *88.439.2. Dallas, TX. Jul. 6 '88.

759 MILLER, Carol. *Leopard,* 1967. Bronze. 45.7 x 33.0 x 50.8 cm. Signed: Carol M. *88.439.1. Dallas, TX. Jul. 6 '88.

763

Folk Art

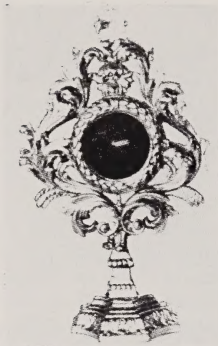
760 Scrimshaw. American, 19th century. *A Ship at Sea and a Map of New England and Nova Scotia.* Whale tooth. Ht. 16.5 cm. Crude decoration. Marked with red, no. 1946.865. 88.454.5. Yarmouthport, MA. Jul. 21 '88.

761 Scrimshaw. American, 19th century. *The Sea Battle Between the "Constitution" and the "Guerriere."* Whale tooth. Ht. 17.8 cm. Marked with red, no. 1946.853. *88.454.3. Yarmouthport, MA. Jul. 21 '88.

762 Scrimshaw. American, 19th century. *The Sea Battle Between the "Essex" and the "Alert."* Whale tooth. Ht. 17.0 cm. Signed: CM. Marked with red, no. 1946.863. *88.454.4. Yarmouthport, MA. Jul. 21 '88.

Glass

763 TIFFANY, Louis Comfort (1848-1933). American, 19th century. *Lily,* 1870. Lancet stained glass window. Approx. 160.0 x 38.1 cm. Signed. Lettering at the bottom of the window: IN MEMORIAM. Taken with the frame measuring 5.10 cm. at the top and sides, and 10.2 cm. at the bottom. *88.421. Bar Harbor, ME. Jun. 17 '88.



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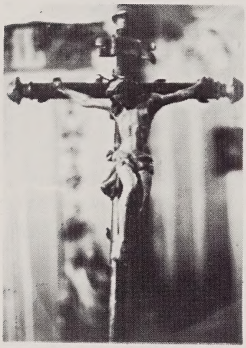

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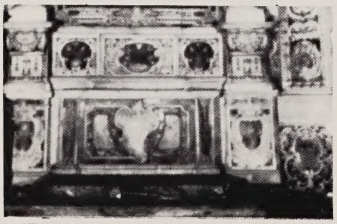

767

Liturgical Objects

764 European, 18th century. Reliquary, 1700-50. Wood, gessoed and gilded. Ht. 48.0 cm. The center of red velvet with the relics of St. Firmin, and studded with approximately ten star-shaped beads. *88.448. Richelle, Belgium. Apr. 2 '88.

765 Italian, 18th century. Crucifix. Polychromed wood. Ht. 35.0 cm. *88.425. Ortonovo, Italy. May 24 '88.

766 Italian, 13th-15th century. Spiral Column. Marble or stone , cosmati work. *88.426. Marino, Italy. Apr. 16 '88.

767 Italian, 17th century. Central Body of an Altar. Multi-colored marble. 850.0 x 400.0 cm. Sicilian marble work. *88.438.2. Palermo, Italy. Jun. 7 '88.

768 Italian, 16th century. Holy Water Basin. Marble. 116.0 x 58.0 cm. *88.438.1. Palermo, Italy. Jun. 2 '88.

769 Sicilian School. Italian, 18th century. Chalice, 1799. Silver. 30.0 x 15.0 cm. *88.427. Palermo, Italy. May 2 '88.

Objects of Art

770 German, 16th century? Augsburg Toilet Box. Ivory. W. 14.0 cm. The cover set with a cameo of a triton blowing a conch, within an enamelled gold openwork cartouche surrounded by four rubies in gold collets and a wreath of laurel foliage, enamelled gold hinges and edge mounts, around the sides three openwork cartouches enamelled in opaque and translucent colors and centering on a table cut ruby in gold collet. Crack in the base. *88.458. London, England. Jul. 6 '88.

Rugs, Carpets

771 Oriental. Ghom carpet. Silk. 213.0 x 142.0 cm. *88.420.1. Rumelange, Luxemburg. Sep. 3 '84.

772 Oriental. Hereke carpet. Silk. 180.0 x 119.0 cm. *88.420.2. Rumelange, Luxemburg. Sep. 3 '84.

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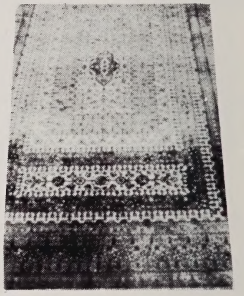

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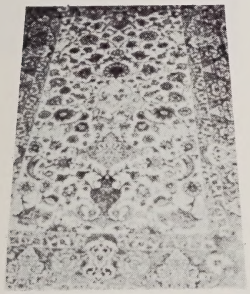

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773 Oriental. Isfahan carpet. 101.0 x 66.0 cm. *88.420.4. Rumelange, Luxemburg. Sep. 3 '84.

774 Oriental, Isfahan carpet. 80.0 x 69.0 cm. *88.420.5. Rumelange, Luxemburg. Sep. 3 '84.

775 20th century Oriental. Isfahan carpet, ca. 1900. 243.0 x 160.0 cm. *88.420.3. Rumelange, Luxemburg. Sep. 3 '84.

Tapestries, Textiles

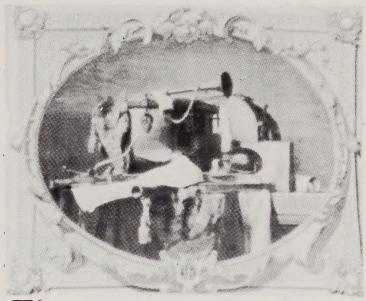
776 Tapestry. French, 19th century. *Military Music.* 134.0 x 167.0 cm. Signed: CHARDIN. Inventory no. GOB 131. *88.444.1. Paris, France. Jan. 18 '88.

777 Tapestry. French, 19th century. *Pastoral Music.* 134.0 x 161.0 cm. Signed: CHARDIN. Inventory No. GOB 130. *88.444.2. Paris, France. Jan. 18 '88.

Books, Documents, Manuscripts, Maps

778 DIDEROT, Denis (1713-84) and d'ALAMBERT, Jean le Rond (1717-83). French, 18th century *L'Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts et des Metiers,* 1771. *88.429. Vercelli, Italy. Jan. 24 '84.

779 SOLE, Stelio (b. 1932). Canadian, 20th century. *Montreal Tango.* Silkscreen with gold leaf. 152.0 x 102.0 cm. Five silkscreen albums. Silkscreens alternated with poems by Gerald Godin. Edition nos. 1/7 and 2/7, and three others, numbers unknown. 88.432.2. Trois-Rivières, Canada. Oct. 19 '87.



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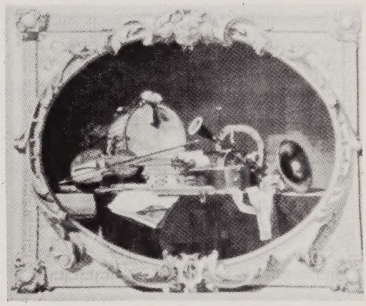

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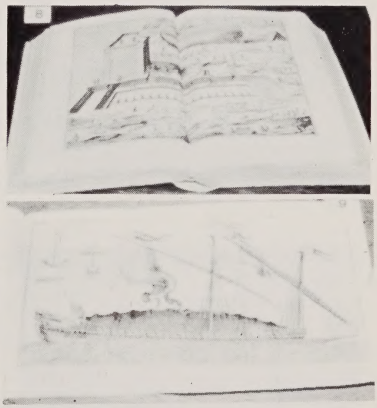

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Antiquities

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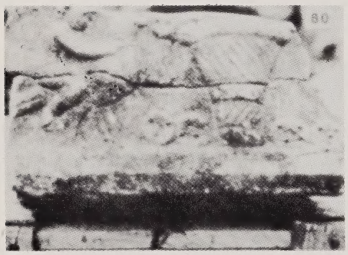

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Egyptian

780 Figurine of a Lion's Head. Bronze. Ht. 3.0 cm. *88.451.1. Cairo, Egypt. Sep. 29 '87.

781 Miniature Statue of a Man and a Woman. Stone. Ht. 5.5 cm. *88.451.2. Cairo, Egypt. Sep. 29 '87.

Roman

782 A Sarcophagus with Cupid. Stone? 15.0 x 28.0 x 20.0 cm. Fragment of the front of the sarcophagus. One of 95 items stolen from the Antiquarium Celio. *88.430.6. Rome, Italy. Jan. 1 '80.

783 Fragment of a Female Torso. Marble. 26.0 x 39.0 cm. One of 95 archeological items stolen from the Antiquarium Celio. *88.430.1. Rome, Italy. Jan. 1 '80.

784 Fragment of a Funeral Stela with Head and Shoulders of a Human Figure. Marble? 25.5 x 24.0 x 14.0 cm. One of 95 archeological items stolen from the Antiquarium Celio. *88.430.2. Rome, Italy. Jan. 1 '80.

785 Fragment of the Front of a Dionysian Sarcophagus. Marble? 6.5 x 89.0 x 8.5 cm. One of 95 archeological items stolen from the Antiquarium Celio. *88.430.3. Rome, Italy. Jan. 1 '80.

786 Head of a Triton. Stone? 25.5 x 18.5 cm. One of 95 archeological items stolen from the Antiquarium Celio. *88.430.4. Rome, Italy. Jan. 1 '80.

787 Head of a Woman. Stone? 10.5 x 7.5 x 13.0 cm. One of 95 archeological items stolen from the Antiquarium Celio. *88.430.7. Rome, Italy. Jan. 1 '80.

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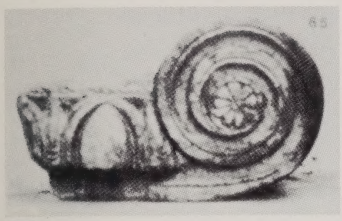

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788 Ionic capital. Stone? 16.0 x 35.0 x 22.0 cm. One of 95 archeological items stolen from the Antiquarium Celio. *88.430.5. Rome, Italy. Jan. 1 '80.

Pre-Columbian

789 COLIMA. Statuette of a Woman. Terracotta. Approx. ht. 8.0 cm. *88.428.2. Kusnacht, Switzerland. Dec. 4 '87.

790 MAYA. Jaina. Statuette of a Warrior. Terracotta. Approx. ht. 20.0 cm. *88.428.3. Kusnacht, Switzerland. Dec. 4 '87.

Oriental Art

Chinese

791 Eastern Zhou Dynasty, Warring States Period (480-220 B.C.). *Ge Dagger-Axe.* Bronze. Ht. 27.3 cm. Long triangular blade flaring gently into the flat blade guard. On either side of the blade a profile tiger-head is modelled in relief with mouth gaping, fang exposed and a long curling tongue extended. The ears and arms are bent out in high relief , with the rest of the undulating body incised on the shank. There is a circular perforation within the tiger's mouth and another on the shank. Two rectangular perforations are cut through the arms of the blade guard. Patina is mottled with pale green and brownish-red corrosion. *88.456. New York, NY. Jan. 1 '88.

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